

## TEACHER'S RESOURCE GUIDE

### WILF PERREAULT: IN THE ALLEY & TROY COULTERMAN: DIGITAL HANDSHAKE



Wilf Perreault, *Guiding Light*, 2002, acrylic on canvas, 182.8 x 305.3 cm. Collection of the MacKenzie Art Gallery, purchased with funds donated by the Barootes family in honour of Betty Barootes.

**On display at the MacKenzie Art Gallery**

**Wilf Perreault: In the Alley September 27, 2014 - January 4, 2015 &**

**Troy Coulterman: Digital Handshake September 6, 2014 - January 11, 2015**

*Wilf Perreault: In the Alley* organized by the MacKenzie Art Gallery and presented by Greystone Managed Investments Inc. This project has been made possible through a contribution from the Museums Assistance Program, Department of Canadian Heritage. Generously supported by Donald & Claire Kramer. Promotional design by Brown Communications.

*Troy Coulterman: Digital Handshake* organized by the MacKenzie Art Gallery with the support of the Canada Council for the Arts, the Saskatchewan Arts Board, SaskCulture, the City of Regina, and the University of Regina.

To book a School Tour please contact Sheri at [sheri.meachern@mackenzieartgallery.ca](mailto:sheri.meachern@mackenzieartgallery.ca) or by phone 306-584-4250 ext. 4292

School Tour and Studio Workshop:

Regina Public and Catholic Schools	\$50 / class
Other Schools	\$60 / class

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Troy Coulterman, *Falling Visions* #3, 2013, Resin, acrylic paint, steel mounts, 24 x 33 x 10 cm, Private Collection.  
Photo: Trevor Hopkin.

# Introduction

## Wilf Perreault & Troy Coulterman

This fall, students will have the opportunity to explore a double feature at the MacKenzie Art Gallery: the work of two dynamic and important Regina artists Troy Coulterman and Wilf Perreault. These two exhibitions will give students a basic understanding on the importance of contemporary art forms and engage students with themes of graphic art, popular culture and the expression of ideas. Students will explore both lived and digital environments, as well as a variety of painting and sculpture techniques.

### Wilf Perreault: In the Alley

Wilf Perreault is a magician of light. The Regina painter is best known for a single subject – the everyday back alley. Through over forty paintings and watercolours, *Wilf Perreault: In The Alley* traces the development of this unlikely urban icon. Since painting his first alley in 1974, the peaks of garage roofs have been Perreault's Mont Ste-Victoire, the pools of melting snow, his pond at Giverny. Like Monet and his haystacks, Perreault has recorded the light of this urban landscape at every time of day and in every season. Caught at the moment when urban planning was abandoning the grid of street and back lane in favour of an "organic" system of bays and crescents, his alleys strike a deep chord. Lanes and alleys are embedded in memories of childhood and in the small rituals of neighbourhood life. Recording neighbourhoods considered to be some of the poorest as well as most affluent in western Canada and investigating gritty urban and industrial alleyways, his alley images cut across lines of class. The beauty he finds is democratic and available to all.

A senior prairie landscape artist in a generation that includes David Thauberger, David Alexander, Rick Gorenko and Greg Hardy, Perreault has developed an approach which is rooted in local landscape traditions while making a distinctive aesthetic contribution. The exhibition will be marked by the unveiling of a major new installation: a 150-foot wrap-around panorama that offers a veritable Champs-Élysées of back alleys. A fully illustrated monograph, published in partnership with Coteau Books, will feature contributions by twelve notable Saskatchewan writers who respond through fiction, poetry and essays to Perreault's evocative alleys. Complementing the retrospective is a new film by Jan Nowina-Zarzycki and Rob King that presents a portrait of the artist at work interspersed by responses from the many viewers he has touched.

-Timothy Long, Head Curator

### Troy Coulterman Digital Handshake

*Troy Coulterman: Digital Handshake* examines our uncanny relationship to technology, and imagines ways it and we, might adapt. What if technology were a living, breathing thing? How would our bodies adapt? And ultimately, what would our day-to-day life look like?

In this exhibition, Coulterman is reflecting on a time when we did not have the internet and we weren't constantly connected. Through resin sculpture, he visualizes how content was transmitted from one person to another.

With recent exhibitions in San Diego, Portland and Brooklyn, Troy Coulterman's use of acid colours and exaggerated characters and forms offers a nod to graphic novels, which become 3D in his miniature resin sculptures. Taking inspiration from the absurdities of everyday life, he uses the body as a site for concrete manifestations of the surreal. Magnifying the mundane, Coulterman translates emotional states into visual hyperboles. They are made physical, literally clinging to or engulfing the body.

The MacKenzie Art Gallery is pleased to present the first major solo exhibition by this Regina-based sculptor. *Digital Handshake* features a previously unseen body of work that gives shape to the quirky interactions and connections of our increasingly digital lives.

- Michelle LaVallee, Associate Curator

## Tour Objectives

- To gain a basic understanding of painting and sculpture as important contemporary art forms
- To understand the concerns of these contemporary artists and the ways in which these are explored
- To engage students in discussions related to themes of graphic novels, popular culture, technology, and the expression of ideas.
- To expose students to a variety of painting and sculpture techniques
- To engage students in creative writing and the art of ekphrastic poetry: writing poetry about visual art
- To engage students in an exploration of their lived and digital environment through the work of contemporary Regina artists.

## Artist Information

Wilf Perreault has been described as one of the most interesting of Canada's contemporary landscape painters. Born in Albertville, he took private art lessons as a child. His formal training began at the University of Saskatchewan, where his concern for representational painting was at odds with the New York-style abstraction dominant at that time in Saskatchewan. He concentrated instead on abstract sculpture under the guidance of Otto Rogers and Bill Epp. He also encountered the landscape paintings of Reta Cowley and Dorothy Knowles, whose expressive play with light in the landscape would later serve as an influence. Perreault graduated with a BFA in 1970 and a BEd in 1971, and moved to Regina to teach art. There he returned to painting, and his explorations of his new city became linked with his search for a subject matter. Perreault eschewed the conventional views, becoming fascinated instead with the complex vistas found in the back lanes of the inner city. These hidden landscapes have sustained his interest throughout his career, providing an ongoing challenge to his skills in creating works that capture the play of light and reflection, evoking a human context that saturates his work with a sense of place. He developed an exacting method to capture the reflections in his often water- or snow-covered alleys. In layer after layer of thin washes, colour is applied in precise brushstrokes to achieve paintings that are masterful renderings of texture and compositional elements and, above all, of light. In 1978 Perreault earned his first solo exhibition at the MacKenzie Art Gallery and was then included in significant group exhibitions. When he received a Canada Council grant in 1981, he took a leave from teaching and concentrated on his art. Critical and commercial success followed, and he soon took a second leave, followed by working as an artist-in-residence with the Regina Catholic School Board. Since the 1980s Perreault has worked full-time as an artist, exploring various subject matters such as portraits, while never abandoning his fascination with back lanes. He has participated in solo and group exhibitions throughout Canada and the United States, and in 1989 was chosen to be one of five artists representing Canada in Les Jeux de la Francophonie in Morocco, where he won the Silver Medal. Perreault's work can be found in public, private and corporate collections throughout North America. He has received several public commissions and grant awards. In 1995, his charitable work was recognized with the Mayor's Award for Volunteer of the Year in Arts. That year he was also elected to the Royal Canadian Academy of the Arts, and in 2003 he received the Queen's Jubilee Medal.

- Christine Sowiak, *The Encyclopaedia of Saskatchewan*

### Wilf Perreault - Chronology

		1966	Wilf completes grade twelve and graduates from St. Paul's High School. In the fall, Wilf enrolls at the University of Saskatchewan through St. Thomas More College. Over the course of his studies he receives instruction from artists Eli Bornstein, Stan Day, Bill Epp, Mina Forsyth, Don McNamee, Wynona Mulcaster, Warren Peterson, and Otto Rogers.
1947	Wilfrid Donat Joseph Perreault is born on October 6 to parents Armand and Eveline Perreault (nee Nobert) on the family farm half-way between Albertville and Henribourg, twenty-five kilometers northeast of Prince Albert, Saskatchewan.		
1952	The Perreault family, including Wilf's older brother Laurent and younger sister Ella, moves to Prince Albert, Saskatchewan.	1968	Choosing to focus on sculpture in his third year, Wilf begins producing abstract sculptural work in steel and cast aluminum.
1958	In December, Wilf begins taking art lessons with Herb Wilde, his neighbour and former student of Ernest Lindner.	1969	In June, Wilf is invited to participate in a sculpture symposium at the Mendel Art Gallery that is organized by artists Brian Newman and Bill Epp, and John Climer, director of the gallery.
1959	Wilf receives his first commission, when his parish priest, Father Bernard de Margerie, asks him to paint Saints-Martyrs-Canadiens church as it appeared at its old location on Spadina Avenue.		Wilf and Sandi are married on August 15.
1962	In the fall, Wilf begins attending St. Paul's High School in Saskatoon. Because the high school does not have a visual art program, he is allowed to enroll in evening art classes at Saskatoon Technical Collegiate, where his instructors are Bill Epp and Louise Malkin.	1970	Wilf graduates with a Bachelor of Arts Honours Degree at the University of Saskatchewan.
		1971	Wilf graduates with a Bachelor of Education After Degree at the University of Saskatchewan. In the fall, Wilf moves to Regina to begin work as an art teacher at Archbishop M.C. O'Neill High School in Regina. He retains this position until 1988. Wilf's first child, Aaron, is born.
1964	The Canadian Society of Education through Art selects Wilf as one of the recipients of a three-hundred dollar scholarship from the Eagle Pencil Company of Canada. The scholarship is awarded annually to four students across Canada.	1974	In the summer, Wilf teaches Art for Teens at the Saskatchewan Summer School of the Arts at Fort San, a converted Sanatorium located outside of Fort Qu'Appelle. The two-week program is a Saskatchewan Arts Board project and offers a variety of courses in dance, theatre, creative writing, and visual art. He returns as an art instructor for the summer school in 1975, 1978,
1964/65	In the summer, Wilf works evenings and weekends as a ramp boy at the Sky/Way Drive-In Movie Theatre in Saskatoon, where he meets his future wife, Sandi Thorpe.		

- 1981, and 1982.
- 1975 Wilf's daughter, Meagan, is born.
- 1978 Wilf's first solo show in a public art gallery is held at the Norman Mackenzie Art Gallery (now MacKenzie Art Gallery) April 14 - May 8, 1978. Wilf's youngest child, Shyla, is born.
- 1979 Wilf serves as a member of the Exhibition Selection Committee of the Rosemont Art Gallery (now Art Gallery of Regina). He retains this position until 1981. At the invitation of Father Reilly, Wilf completes a mural for Canadian Martyrs Church, the parish where he regularly attends with his family. Several students from O'Neill High School, who are also parishioners at the church, help the artist trace a large drawing on the wall behind the altar.
- 1980 Wilf receives an Arts Grant "B" from the Canada Council. He takes a two-year leave of absence from teaching and paints full-time in his studio on 15 Hawkes Avenue. Canadian Martyrs Church commissions Wilf to design a series of stained glass windows. The commission is executed by stained glass craftsman Barry Fry.
- 1983 Wilf serves as an Instructor for the Department of Extension, University of Regina.
- 1986 Wilf travels with Joe Fafard, Vic Cicansky and David Thauberger to the Los Angeles Art Fair where their dealer, Doug Udell, has arranged for a booth to exhibit and sell their work. A conversation with Craig Black, Acting Curator for the University of the Pacific Gallery in Stockton, leads to an exchange exhibition Between Regina and California. Wilf is invited by the City of Regina to provide a design for a public flower bed. He submits a drawing of his "grass hopper," which city employees weld out of rebar. *Reginald the Grasshopper* is installed in Victoria Park for two years, where it is filled with soil and covered in sod.
- 1988 Wilf is awarded an Individual Assistance Grant for visual artists from the Saskatchewan Arts Board and takes a leave of absence from his teaching position. The Arts Consultant for the Regina Catholic School Board invites the artist to accept a new position as the school board's official artist-in-residence. Wilf is offered a spacious studio at Sacred Heart Elementary School, where he is commonly referred to by the students as "painterman."
- 1989 Wilf is one of five Canadian artists selected to participate in the cultural component of the international athletics competition, Les Jeux de la Francophonie (July 8 - 22, 1989) in Morocco.
- 1990 Wilf continues as official artist-in-residence for the Regina Catholic School Board at Miller Comprehensive High School, where he works until 2000.
- 1993 The unveiling of the official portrait of Hon. Allan E. Blakeney is held in the main rotunda of the Legislative Building, Regina, on October 18. The painting, completed by Wilf in 1982, joins the portraits of other former Saskatchewan premiers hanging in the Legislative Building Art Collection twelve years after it was originally commissioned.
- 1995 Wilf is elected to the Royal Canadian Academy of the Arts and receives the City of Regina's Mayor's Award as the Volunteer of the Year in the Arts. Wilf is commissioned to create a storefront window installation for the Grey Cup celebrations in Regina. He produces a mural featuring a grid of flocked football helmets in the pattern of a colour chart.
- 2000 Armand Perreault passes away.
- 2001 *Reginald the Grasshopper* is moved to its present home at the intersection of Leopold Crescent and Albert Street.
- 2003 Wilf is awarded the Queen's Jubilee Medal for services to the arts and culture. Wilf's daughter Meagan takes ownership of the Susan Whitney Gallery. On October 21 and 22, the gallery officially reopens as the Nouveau Gallery at its new location on 2146 Albert Street, Regina.
- 2009 Wilf is selected as one of 100 Alumni of Influence from the University of Saskatchewan, College of Arts and Science, as part of the university's centennial celebrations.
- 2012 Wilf is awarded the Queen's Diamond Jubilee Medal.
- 2013 Sandi Perreault passes away.



Troy Coulterman is an artist from Arnprior, Ontario who resides in Regina, Saskatchewan. He attended York University in Toronto where he received his BFA with a studio/Fine Arts concentration in sculpture in 2006. He recently graduated with his MFA in sculpture at the University of Regina in 2012. For the past decade, Troy has immersed himself in the world of sculpture working as a studio instructor for the University of Regina, foundry assistant and specialist in Ontario and Scotland, and a mold maker behind the scenes in the television and movie industry. As a talented emerging artist, Troy's works have been met with outstanding reviews. His work challenges his viewer's perceptions of the world around them through figures which embody abstract visual metaphors.

Since 2006, Troy has been featured in numerous commercial and public art galleries across Canada in both Ontario and Saskatchewan and has entered the gallery scene in the United States in New York and Oregon in 2013. His works have been included in numerous group exhibitions, including: Zacks Gallery, Toronto (2006); Canadian Sculpture Centre, Toronto (2006, 2010, 2012); Scotia Bank Nuit Blanche, Toronto (2007); Gordon Snelgrove Gallery, University of Saskatoon (2011); Marcos Contemporary, California (2014), and the Dunlop Art Gallery, Regina (2014). His work has also been featured in an exhibition at Artscape Wychwood Barns Gallery, Toronto (2010). Digital Handshake is the first major solo exhibition by this Regina-based sculptor.

Troy has received the Sculptors Society of Canada MST Bronze Ltd Award (2006), Emerging Artists Grant, Ontario Arts Council (2009), Abraham & Malka Green Award, Emerging Sculptors Exhibition (2010), and the Saskatchewan Arts Board Independent Artists Grant (2013) which assisted with the production of Digital Handshakes.

Troy acknowledges the importance of connectivity both in his work and with his audience. Through social media and his personal website, the public can enter his studio and follow his creative process from start to finish.

Inspired by artists who made their mark in the comic book scene, including Daniel Clowes and Jamie Hewlett, Coulterman's resin figures are like graphic novel characters in 3-D. They appear in bizarre situations, with exaggerated emotions dripping from their faces. Coulterman says that it was his intention to "translate" certain elements of comic book art-the thick line work, the sometimes unnatural colours-into sculpture...Coulterman breathes life into figures that seem larger than they are.

"It always starts with the figure and the figure is always in some way interacting with these absurd forms," Coulterman explains. His initial ideas aren't always concrete. There's an emotion he wants to convey or an instance-" a single moment that might be more difficult to describe verbally" -that he wants to visualize. "These abstract, absurd forms that interact with the figurative pieces, they're in a way visual metaphors to describe the psyche of the figures, the emotional moments in the figures," he says.

- Liz Ohanesian, *Hi Fructose Magazine*, Volume 27, 2013

## Suggested Pre-Tour Activities

### Explore-Document-Create

Take a walk in your school community. Stay together as one group or break into smaller groups (depending on age level and camera availability). Choose part of your school neighbourhood to photograph. Draw and paint from the image(s) back in the classroom. Everyone can work together, helping to draw and paint one big painting or make individual works.

### Bring Absurdity to Life

Create a human with exaggerated qualities, using papier mâché. We encourage you to use recycled materials such as cereal boxes, paper towel rolls, newspaper and plastic bottles, for the initial forms. Further enhance the dry sculptures using vibrant unrealistic colours. Think about what this figure may be thinking, what they would want to communicate if they could speak. For paper mâché techniques, tutorials and suggestions, follow this link: <http://www.papiermache.co.uk/tutorials/>

## Back in the Classroom

### Finish What You Started

#### Ekphrastic Poetry: a poem inspired by a work of art.

Start a reflective discussion, asking students to consider the poems they created during their tour. Ask students to add a reflective second "past tense" verse to their poems. Once they have individually completed their poems, as a group work together to create a book, or poetry anthology. Here are a few simple tutorials or suggestions on how to bind a book.

<http://www.readwritethink.org/parent-afterschool-resources/printouts/three-ways-bind-handmade-30644.html>  
<http://handmadelibrary.com/kids-make-notebook/>

## Online Resources

### Interesting links for Wilf Perreault:

[http://www.artsask.ca/en/artists/wilf\\_perreault](http://www.artsask.ca/en/artists/wilf_perreault)  
<http://www.explore-acrylic-painting.com/painting-tutorials.html>  
<http://painting.about.com/od/landscapes/ss/lightdirection.htm>  
<http://www.northlightshop.com/watercolor-landscape-painting-essentials-with-johannes-vloothuis-group>

### Interesting links for Troy Coulterman:

<http://www.troycoulterman.com/>  
<http://hifructose.com/2013/06/26/on-view-troy-coulterman-at-subtext-gallery/>  
<https://www.stanwinstonschool.com/blog/mini-lessons-how-to-make-a-mold#>

## Video Viewing

### Here is a link for a resourceful interview with Wilf Perreault:

[http://www.artsask.ca/en/artists/wilf\\_perreault](http://www.artsask.ca/en/artists/wilf_perreault)

### Links to Canadian Poetry and Music in reference to Wilf Perreault's use of light:

<http://www.leonardcohen-prologues.com/anthem.htm>  
<http://www.youtube.com/watch?v=5ma5tF6TJpA>